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piece of contemporary testimony to the fame of Bridges as a writer and a poet: Sir John Harington, in the work that is quoted above, thus speaks of Bridges (ii. 201):

"The good father, . . . Doctor John Bridges, a man whose volumes in prose and verse give sufficient testimonie of his industrie; though, for mine own part, I am grown an unfit praiser of poetrie, having taken such a surfeit of it in my youth, that I think now, a gray head and a vearse do not agree together, and much lesse a grave matter and a vearse. . . . I am almost of opinion, that one ought to abjure all Poetrie when he comes to Divinitie."

Not much is known concerning the life of Bridges, but he has become famous as that churchman who started the celebrated Marprelate controversy. All that is really known of the facts in his life is summed up by Mr. Lee in the 'Dictionary of National Biography.' I call attention to a few of these that have a bearing on our question.

The date of Bridges's birth is unknown, though it is stated that he died at a great age in 1618. He took his M.A. at Cambridge in 1560, and this date is in accord with the dates of the composition and production of "Gammer Gurton's Needle." The fact also that he spent some years in Italy in his youth would tend to show that he early came under direct poetical influence. During his lifetime, he made translations from the Latin and the Italian, and in 1587 he published his greatest work, "A Defence of the Government established in the Church of Englande," a ponderous quarto of 1412 pages. These various works show the versatility of his powers, and, despite the caustic irony of Martin, he must have been a man of some ability and no little strength of character. In a stormy and eventful period in church affairs, he seems to have been a striking figure, and more than once was he called on to defend his church.

Having gone through all the evidence in favor of the authorship of Bridges, it may be well to sum up: The biographer of Bridges, Lee, and the historian of the English drama, Ward, refuse to attribute the play to Bridges, but accept the current attribution of it to Still; but as early as 1838 Hunter suggested that Bridges might be the author. All of the contemporary evidence is in favor of Bridges: it is striking how often his name and that of the

play are connected together in the various Marprelate tracts. It may be objected to this evidence, that the satirist is heaping ridicule on Bridges, and would resort to such a shift—namely, that of attributing such a low and vulgar performance to a churchman high in power—to help his cause. But another prominent churchman, Bishop Bale, wrote a play, "Kynge Johan," that is quite as vulgar as "Gammer Gurton's Needle;" besides, the latter play is not connected with any other churchman, though Martin satirizes a good many. It must have been the opinion current at the time, that Bridges wrote the play.

The difficulty that presents itself is the "Mr. S. Master of Art;" but may not this be taken as a blind or a mistake? Is it not possible that in those days of poor printing and many typographical errors an S might be easily mistaken for a B? Is it right to hang all question of authorship on a single initial, when all the weight of evidence is against the authorship of any one whose name begins with S?

I conclude that, while the evidence is perhaps not strong enough to declare positively that he wrote the play, yet there is a strong probability that John Bridges was the author of "Gammer Gurton's Needle."

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NOTES TO HERMANN UND DOROTHEA.

I am indebted to Professor Brandt for his very full notes upon my edition of 'Hermann und Dorothea,' and especially for his careful verification of the references. He has also called my attention to certain points that I had overlooked which were worthy of comment.

There are a few questions which the reviewer raises, or discusses, that are deserving of consideration beyond the subject which has called them out. He doubts very properly whether the form *Nächte* in Cantos viii, 56 and ix, 10, can have survived in the literary language of the eighteenth century from the M. H. G. gen. sing. *nehte*. The question is certainly pertinent, and evidence of such survival should be available in Goethe's other writings, or in the dialect which he occasionally used, or in other literature of the time.

In a hasty examination of "Der junge Goethe" I find no similar instance, though it may exist. I think we may say that the singular meaning is that which best accords with the sense, especially in the second instance, *der Nächte Gefahren*. In the early Latin versions of 'Hermann und Dorothea,' *Nächte* is translated in these cases by the singular.

The noun *Nacht* presents a wide variety of forms owing to the mingling of various declensions in its inflexion. Goethe himself uses *zu Nachts*, *bei Nacht*, and *Nacht* (acc. pl.); Wagner translates *Nächte* by "patches of darkness" in the former case, but I find no parallel uses to justify this, although one or two cases occur of the use of *Nächte* in the plural in a transferred sense, 'spiritual doubts.' All this shows how greatly we need a dictionary of Goethe's writings, based upon the original texts and upon his letters and diaries. Such a work would throw great light upon the chaotic condition of the language at the close of the eighteenth century and be extremely valuable for the light which it would throw upon other works of the period.

The history of the word *Römer*, as applied to a drinking glass, is still obscure in spite of Friedrich's conjecture that it is derived from a material *vitrum Romanum*, employed in enamel. The art of the first enamels manufactured in Germany came from the east. Glasses are more commonly named from their shape or place of manufacture, than from the material from which they are made. The earliest quotations given by Heyne are from the years 1589 and 1609. The term 'Roman glass' appears in Eraclius, of the twelfth century: *er sach dā manic roemisch glas*, line 856, where it relates to jewels, enamels or mosaic. I quoted Skeat as presenting about the only explanation, though I knew no historical basis for it. I suspect that light will be thrown on the history of the word from its use in Netherlandish. Its extensive currency in the Low German dialects and the meaning, often emphasized, of a large glass, explains a supposed connection of the word with *Raum*.

The word appears in Dutch first in Kilian (1574), as *roomer*: Gron. *ruimer* points to an unlaut of *ō* (Dutch *oe*): West-Flemish *rommer* also suggests *ō*, but the *nebenform rum-*

mer whence Eng. *rummer* is unexpected. The word undoubtedly arose in the Low countries in the sixteenth century with the art of manufacturing Venetian glass, and was then adopted into High German.

The word *Bracke* or *Bräke*, 'whiffle-tree,' is a Low German word. The use of *Bräke*, 'flail,' 'hemp-breaker,' which seems kindred to it, occurs in many Low German dialects, also in the sense of 'brush-wood,' or 'fragment of wood.' I do not find *Bracke* in 'Grimm' in this sense, though it occurs in 'Sanders.'

The word *spring-bar* for *whiffle-tree* occurs. The form *spring-bar-tree*, I must join with Professor Brandt in abandoning, though I see no reason why the word *tree* may not have been added provincially, as in the case of so many other words; as, *low-tree*, *axle-tree*, *saddle-tree*; something like *Baum* in numerous compounds in German. In a note to v, 147, I quote from Uhland, and add the title of the poem. Professor Brandt thinks that here "Graf Eberhard der Ranschebart appears as an author." This is equivalent to saying that whoever quoted from Shelley and cited the source, "To the Skylark," ascribed the authorship of the poem to the skylark.

The note to i, 200, the reviewer regards as "misleading." But the quotation was not made to explain the meaning of *zu*, as he implies, but to illustrate the whole passage in a parallel quotation from Schiller, whose "Lied von der Glocke" was begun about the time Goethe was finishing 'Hermann und Dorothea,' with which Schiller was familiar.

Similarly in the note to vi, 147, the reviewer overlooks the fact that the quotation is not designed to contain the identical meaning of *häuslich*, but to illustrate from the companion poem the praise of domesticity with whatever qualities may be included in it, whether of frugality or carefulness.

It is not clear whether the reviewer's note to viii, 11, is intended as an emendation or elaboration of my brief note to *dräuet*. I nowhere say that *drohen* is found in Luther, though it occurs in translations of the Bible before Luther; as, in the so-called 'Fourth Translation' (1470) in the forms *drownen* and *dröwen*, also in Hans Sachs and in other fifteenth and sixteenth century writings. The

two forms *dräuen* and *drohen* exist side by side to the eighteenth century. It is impossible to be dogmatic in speaking of forms found in Luther. The same word occurs differently in successive editions of Luther's Bible, according to the printer and the place of publication, and even differs in various parts of the same edition. In the 'Wartburger Bibel' of 1534, we find a dozen cases where the form *drewen* appears in the Old Testament and Apocrypha; in the new Testament we find *bedrawen* and *drawen*, and occasionally *drewen*; in Luther's last revision of 1545, we find prevailingly *drewen*; in the 'Kurfürsten-Bibel' of 1708, these forms are uniformly given as *dräuen* and *bedräuen*. In the Codex Teplensis which is almost identical with the first printed German Bible (1466), if not the original of the same, we find *drohen*, *droen*, and once *drowen*.

In Canto iv, 199, it is of course possible to read a sensuous meaning into the verse, but the pure, idyllic character of the poem and the words in the mouth of a mother, make such an interpretation foreign to its entire spirit. No criticism of this nature, so far as I know, appeared at the time, when jealous rivals and partisans sought to detract from the author's genius and the merits of the poem.

There is one criticism apparently general in character which the reviewer makes:

"The sources of a number of quotations are not given at all: or merely the author, or book and chapter, or act and scene are given."

There is occasionally an omission in stating the exact origin of a quotation, where I had accumulated references to special forms, or illustrative passages, but where subsequently, even with much labor, I could not recover the source. Such is the quotation to v, 179, which is from 'Die Gunst des Augenblicks.' Knowing the great difficulty of verifying authorities when reference is made to a special edition, which others often may not possess, I sought to make it possible for anyone, with any edition, to examine the original source, by quoting by book and chapter, act and scene, and also by volume and page of certain standard and accessible editions. Most of the references to which the reviewer objects were made in this way, and I know no better. No

system of quotation can be blinder than the other method used in the first volumes of Grimm and in Sanders.

One or two additional minor points may be mentioned. In Canto iii, 6, the expression *der Alten*, may well mean as the reviewer suggests 'of the forefathers,' or 'of our ancestors,' but it equally accords with the words and with the character of the ambitious, maxim-loving landlord to suppose that he attempted an apparently learned reference to the classics. In Canto vii, 185, the reviewer says, "*noch* does not mean additional." The passage is "*noch viele Grüsse befahl sie.*" I conceive of the scene as follows: Dorothea has given her parting salutation to the judge, l. 170, and to the invalid l. 172; then follows a parenthetical passage 173-185; many friends in the meantime have arrived l. 186; as Hermann draws Dorothea away, she turns and continues to send greetings to friends whom she is leaving. Any change of form of the translation seems to embody the same idea.

The forms *fein* and *redlich* in different versions of the narrative of the Salzburg Emigrants, were used in the same sense in the last century for 'honorable,' 'respectable,' 'excellent,' but it is to be regretted that 'honest' has no longer the meaning of 'honorable.'—That Gerhard's favorite hymn "Ich bin ein Gast auf Erden" does not illustrate the text from which it is derived (Ps. cxix, 19) and the source of the passage "Nur ein Fremdling ist der Mensch auf Erden," ix, 269, is an extraordinary judgment.—Any further examination of minor statements in the review is not necessary.

There are a few points upon which the reviewer did not touch which are worthy of mention. The translation of *Tafeln*, iii, 83, has produced a difference of opinion, some regarding it as 'frames,' others as meaning 'panes.' I find in Goethe's 'Tagebuch,' 2. Bd., August 28, 1797: "Es (die Fensterscheiben) sind länglich viereckte Tafeln."

Whewell's translation of 'Hermann und Dorothea' has been twice reprinted in this country, without acknowledgment, even in one case with an attempt at appropriation, as in the *Democratic Review* for 1848. The volume edited by S. E. Brownell, New York, 1849,

contains also Whewell's translation, with few modifications, so far as I have been able to examine it. Can any one tell me whether the translation by the Englishman Mellish, was ever published? It was complete, May 2, 1798, and he was to read aloud the first four Cantos to Goethe upon that day. See the 'Schiller-Goethe Briefwechsel,' No. 455. Mellish was intimate with the Weimar circle. He held, if I mistake not, the position of Consul General of Great Britain in Hamburg for many years. His translation of 'Maria Stuart' from Schiller's manuscript affords valuable material in determining the original form of this drama. I find that Mellish published about 1820 a volume of translations into English from the Latin and German, but I can learn nothing further about its contents.

As to the capacity of the English language to produce satisfactory hexameters, I have no question. Of course by English hexameters we mean following the laws of modern verse, and not attempting to reproduce the quantity of classical verse.

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CONCERNING ENGLISH MYSTERY PLAYS.

In the 'Geschichte der Englischen Litteratur' by Bernhard ten Brink, vol. ii, p. 290, we read:

"Dem geistlichen Drama von Chester wird das von Dublin Manches zu verdanken gehabt haben. In der Hauptstadt Irlands gab es—wenigstens seit dem fünfzehnten Jahrhundert—Frohnleichnamsspiele, über deren Beschaffenheit wir leider sehr unvollkommen unterrichtet sind. Von dreizehn bis vierzehn Pageants kennen wir mehr oder weniger genau den Inhalt, ausserdem die Namen der Zünfte, welche sie aufführten. Erhalten ist uns darunter nur das Spiel der Weber: "Abraham und Isaak," dessen metrische Form uns sofort an den Chester-Cyclus gemahnt."

Through an investigation which, of late, I have been making concerning the English mystery plays, I have been led to question the above statement. The evidence upon which a cycle of plays has been credited to Dublin is stated in Whitelaw and Walsh's 'History of Dublin,' vol. i, p. 110, under "Pageants for Corpus Christi," in these words:

1. "Glovers. Adam and Eve with angel bearing sword before them.
2. Corrisees (perhaps curriers). Cain and Abel with offering and altar.
3. Mariners and vintners. Noah and the persons in the ark appareled as carpenters and salmon-takers.
4. Weavers. Abraham and Isaac with offering and altar.
5. Smiths. Pharaoh and his host.
6. Skinners. Camel with the children of Israel.
7. Goldsmiths. King of Cullen.
8. Hoopers. Shepherds with an angel singing Gloria in excelsis Deo.
9. Corpus Christi gild. Christ in his passion with the Marys and angels.
10. Taylors. Pilate with his fellowship, and his wife clothed accordingly.
11. Barbers. Anna and Caiaphas.
12. Fishers. The Apostles.
13. Merchants. The Prophets.
14. Butchers. The Tormentors."

These pageants are evidently carefully named in the order in which they pass in the procession. A little study will show that it is impossible to construct a cycle out of these pageants taken in this order, or in any order. The Goldsmiths should follow the Hoopers; 10 and 11 have no significance as following 9; 12 is, perhaps, possible, but what of 13 and 14?

Again, the description of the pageants would apply much more aptly to fixed tableaux than to plays. In only one is any action implied, and that is the singing of an angel. Still, the objection may be offered that the descriptions of several of the plays in the York cycle would also apply more aptly to tableaux, but that we have the plays. This must be admitted, and in my opinion either there were with some of the York pageants representations accompanying the pageant wagon, such as paintings on flags, or, as seems more probable, the actors themselves posed in tableaux, as the pageant passed from station to station. I cannot otherwise explain such descriptions as, in York v, "Adam et Eva et arbor inter eos"; in xi, "Moses exaltans serpentem in deserto, Pharaoh Rex, viii Judei admirantes et expectantes," and many others. Such evidences only illustrate the fact to which we have elsewhere, in royal entries and in processions, abundant testimony, that to the mediæval mind pageantry, fixed or movable tableaux, was as important and interesting a show as the spoken play.